THE RAGTIMER

NOVEMBER/DECEMBER 1974

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

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FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

The Officers and Directors of
THE RAGTIME SOCIETY Inc.

Extend

The compliments and
BEST WISHES
of the season

to YOU as

we come to the end of
another happy year for

RAGTIME

RAGTIME...
UNDER YOUR HAT

THE RAGTIMER wishes you a merry holiday season and all the best in the new RAGTIME year. Sincere thanks go to the many members who sent in newspaper and magazine articles over the past year; to the members who submitted original articles; and to the members who sent along their comments.

This is the last issue being mailed to the 1974 membership. As stated in the May/June 1974 issue (Page 5), SOCIETY MEMBERSHIP CARDS for 1975 and the revised catalogue will be mailed out with the January/February 1975 issue of THE RAGTIMER and will go to members in good standing for 1975 only. The rising costs of our activities are beginning to catch up with us and an increase in the annual membership fee will be announced early next year. The increase is unavoidable but the current $5.00 membership rate is being accepted for 1975 renewals, pending a formal publishing of increase in THE RAGTIMER. If you haven't renewed for 1975 please act FAST!

Taking attendance, enthusiasm, participation, talent and accommodation into account THE RAGTIME SOCIETY ANNUAL BASH "1974" was, in practical terms a perfect score. As predicted earlier in the year, we were forced into limiting the attendance. However we are happy to report that we were able to accommodate every member and the guests of same who registered prior to the closing date. The full-up situation quickly developed thereafter and on Saturday, October 19th, during the main event some 400 filled the Cara Inn GUILDHALL to its capacity.

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The SOCIETY expresses deep sympathy to MRS. DONALD YARROW of Parry Sound, Ontario because of the untimely death of her husband. The late Donald Yarrow was a performing member who, along with his wife, would have been at the bash, had it not been for an automobile accident which resulted in serious injury to Mrs. Yarrow at the same time. We wish Mrs. Yarrow a recovery of health and purpose from her time of sorrow.

Finally, it is the desire of THE SOCIETY and THE RAGTIMER to serve the members and the cause of RAGTIME with continued effectiveness during 1975.

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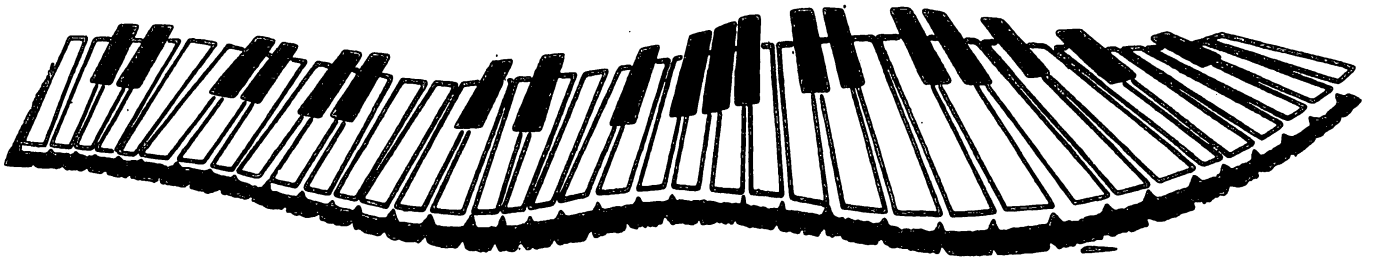
THE RAGTIME SOCIETY ANNUAL BASH "1974"

By Jack Cuff



The weekend of Saturday, October 19th, was another RAGTIME EXTRAVAGANZA DELUXE on the occasion of the Tenth Annual Bash. It began with a ragtime reception party on Friday evening and ended with an afterglow get-together of departing ragtimers on the Sunday afternoon.

It is always a pleasant writing experience to tell the story of success. The 1974 Bash was, like previous bashes, its own unique success. No two bashes are alike. This year EUBIE BLAKE was a conspicuous absentee. This is the first time following seven consecutive years of appearances at our annual bash. He and Marion were in California enjoying a well-earned vacation rest. He was missed but not forgotten in the proceedings.

SOCIETY PRESIDENT IDAMAY MACINNES welcomed members and their guests, following dinner on the Saturday. She then called upon JOHN ARPIN as a former head of the SOCIETY to represent EUBIE BLAKE in reading and receiving an artist's hand-prepared colourfully illuminated scroll, mounted in a beautiful frame. The scroll was in the form of an executed CITATION, bearing the seal of our INCORPORATED SOCIETY, which extolled Eubie for his contribution to ragtime and to the performing arts as well as his dignified contribution to the humanities. The scroll will be transmitted to Eubie following his return to his Brooklyn residence. John Arpin then played "Memories of You" as a salute to Eubie. The applause swelled into another prolonged salute.

Each year our function has been graced with one or more Guests of Honour. This year was no exception as the musical works of JOSEPH FRANCIS LAMB came under special attention. Joe Lamb is generally regarded as the most important white composer of classical ragtime and was a contemporary of Scott Joplin and James Scott. It was a warm but thrilling occasion, made so by the presence at the bash of Joe's widow, the beloved AMELIA LAMB who was accompanied by JOSEPH LAMB Jr. A special presentation was made to Amelia by JOHN FISHER, the founding head of our SOCIETY. As the Lamb family sat in the midst of an enthusiastic ragtime community, a series of Lamb compositions were performed by talented pianists. It was a very special occasion in the history-making events of our SOCIETY.

For five years in succession TEX WYNDHAM has performed the onerous role of Master of Ceremonies with professional competence. On this occasion a specially engraved silver tray was presented in behalf of the SOCIETY in recognition of his outstanding contribution to the cause of Ragtime. It was the writer's privilege to make the presentation and to draw attention to the many ways in which Tex has performed faithful service in the interests of ragtime. The ceremony took place with the cheering endorsement of the whole body of assembled Ragtimers.

With the obvious approval of all, and of distaff ragtimers in particular, NANCY WYNDHAM shared her husband's duties with feminine charm, as stand-in Master of Ceremonies from time to time during the proceedings. Ragtime and the Rights of Women find easy and pleasant compatibility.

The oldest ragtime performer present was LOU HOOPER from Montreal. It was good to have him with us again. Lou who is now in his eighties was a contemporary of Eubie Blake on the Broadway scene of the twenties.

Those participating for the first time included pianists RON BEVAN, AUDREY COLLINS, BRIAN DYKSTRA, GEORGE HICKS, STEVE HULL, DAVE LEE, BOB MILNE, JOHN MUNDAY, trombonist HARRY BRUNN (author of the book "The Story of the Original Dixieland Jazz Band" - Louisiana State University Press), and on the banjo mandolin, DON COUCHIE.

"SOMETHING DOING" personalities included JOHN ARPIN, DAVE FLOWITT, GAIL FOEHNER, MIKE MONTGOMERY, ALEXANDER "RAGTIME" READ, DAN SUMMERS and TEX WYNDHAM.

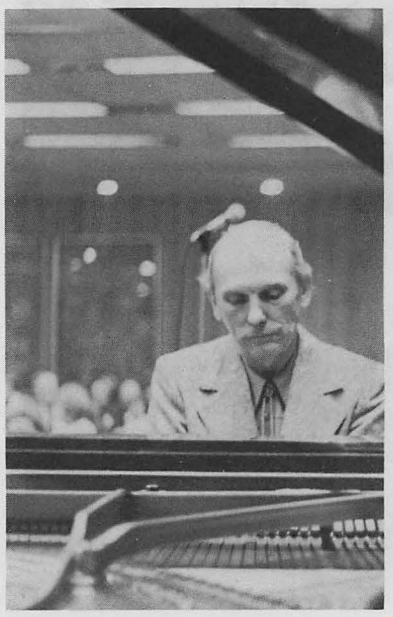
Other regular performers were warmly received and there were many of them. While all of them will be named in the detailed particulars, a short list must include BILL ALBRIGHT, CHARLIE BOOTY, JAN DOUGLAS, KERRY (PRICE) GOWER, ROGER HANKINS, DAVE JASEN, JACK PHELAN and GORDON SHEARD.

The banjo fraternity was well represented by ELI KAUFMAN, RICHARD KNAPP and WILLIE WILSON. The NEW CHARLESTON CHASERS from Niagara Falls, N. Y. provided band music, as a popular repeat of their appearance of last year.

Tex Wyndham kept a tradition going by opening proceedings at 3:00 p. m. on Saturday afternoon with the first performance being his rendition of the first published ragtime

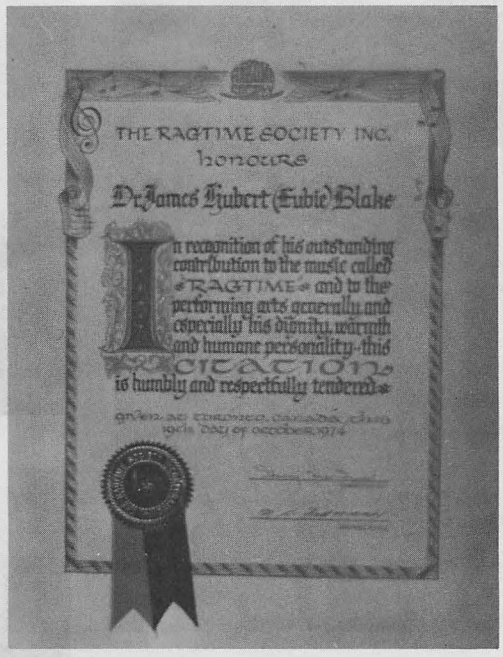
(Continued on Page 13)

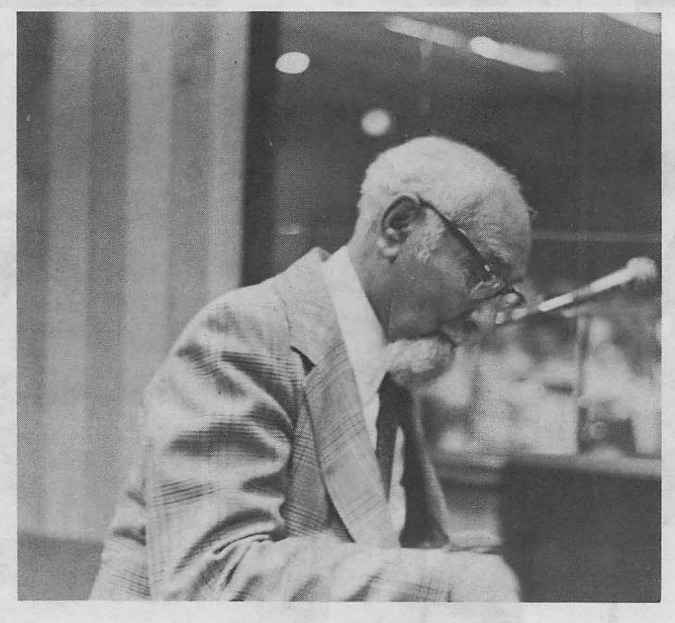
1. TEX WYNDHAM (M. C.)
2. NANCY WYNDHAM (Co-M. C.)
3. ALEX "RAGTIME" READ
4. JOSEPH LAMB Jr. /AMELIA LAMB/ IDAMAY and ALLEN MacINNES



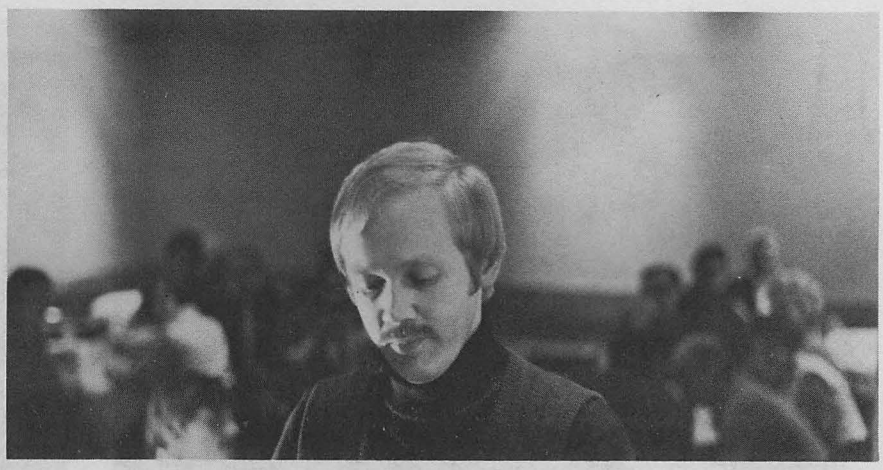
1. GALE "GASLIGHT" FOEHNER
2. ROGER HANKINS
3. BOB MILNE
4. JAN DOUGLAS
5. AUSTIN KITCHEN
6. DIRECTOR-IN-CHARGE BILL McCROSTIE and family

1. AUDREY COLLINS
2. GERRY VONDY
3. MERRYWILLIAM NEWLAND
4. STEVE HULL
5. DAVE LEE
6. JOHN MUNDAY

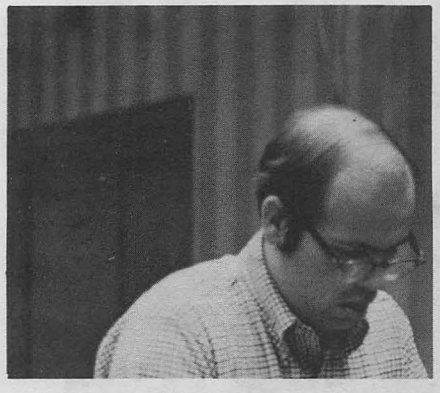

THE RAGTIME SOCIETY INC.
honours
Dr James Hubert (Eubie) Blake
In recognition of his outstanding contribution to the music called RAGTIME and to the performing arts generally and especially his dignity, warmth and humane personality this CITATION is humbly and respectfully tendered

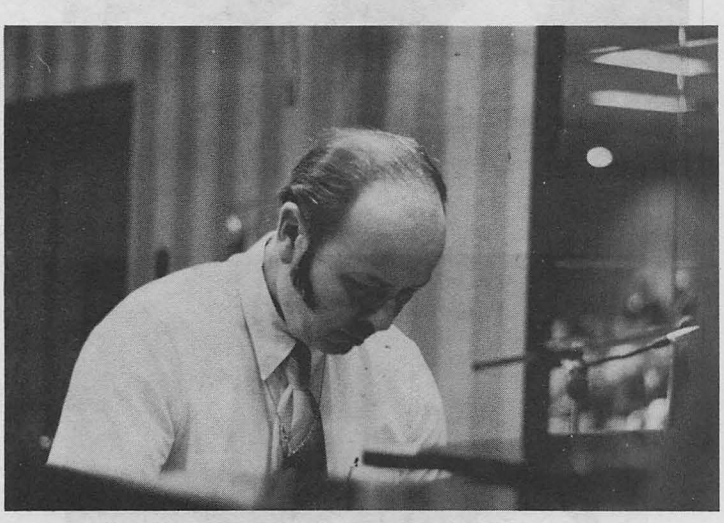


1. JOHN ARPIN
2. EUBIE BLAKE "CITATION"
3. NEW CHARLESTON CHASERS BAND
4. DAVE JASEN
5. LOU HOOPER



1. RICHARD KNAPP
2. RON BEVAN
3. MIKE MONTGOMERY
4. BERNIE BRENNER
5. WILLIE WILSON/DON COUCHIE





1. GEORGE HICKS
2. DAVE FLOWITT
3. CHARLIE BOOTY
4. JACK PHELAN
5. HARVEY ROEHL
6. GORDON SHEARD

1. BRIAN DYKSTRA

2. INTRODUCTION OF AMELIA LAMB and of JOE LAMB Jr.

3. KERRY (PRICE) GOWER

4. BILL ALBRIGHT

(Continued from Page 5)

composition, the 1897 "Mississippi Rag". As usual Tex maintained a careful listing of performances which is used in this report to set out the sequence and content of a continuous (except for a dinner break) program of ragtime music which lasted until 11:30 in the evening. Performances involve the piano unless otherwise indicated.

TEX WYNDHAM	-	Mississippi Rag
AUDREY COLLINS	-	Graceful Ghost
WILLIE WILSON (GUITAR) and DON COUCHIE (BANJO MANDOLIN)	-	Future City Shuffle (Own Comp.)
STEVE HULL	-	Magnetic Rag
GERRY VONDY	-	Rose Leaf Rag
HARVEY ROEHL	-	Reindeer Rag
DAVE LEE	-	Pineapple Rag
CHARLIE BOOTY	-	Temptation Rag
MERRYWILLIAM NEWLAND	-	The Entertainer
GALE FOEHNER	-	Pineapple Rag
GEORGE HICKS	-	My Pet
RICHARD KNAPP (BANJO MANDOLIN)	-	Ragtime Nightmare
JACK PHELAN	-	Chevas Regal Rag (Own Comp.)
JACK CUFF	-	Blue Grass Rag
ALEX. "RAGTIME" READ	-	Variations on Old Black Joe
DAVE FLOWITT	-	It Takes Love To Cure The Heart's Disease, Grandpa's Spells, Fingerbuster (JRM)
CHARLIE BOOTY (FOR BEN CONROY)	-	Honky Tonk Train Blues
RON DAVIS	-	Carolina Shout
JOHN MUNDAY	-	Crystal Evening Rag (Own Comp.)
KERRY (PRICE) GOWER	-	Cascades, also vocal rendition of Red Rose Rag (Piano Acc. by Bob Milne)
AUSTIN KITCHEN	-	Eldorado Ramble (Own Comp.)
BERNIE BRENNER	-	Stars and Stripes, Swipesy Cakewalk
ELI KAUFMAN (BANJO)	-	Whistling Rufus, Cotton Pickin's (Piano Acc. Austin Kitchen)
ROGER HANKINS	-	Freckles Rag, Apple Jack

Dinner Intermission

NEW CHARLESTON CHASERS BAND (DAN SUMMERS, Cornet; BRIAN BOWER, Clarinet; HARRY BRUNN, Trombone; MAUREEN SUMMERS, Piano; JACK HANNIGAN, Drums) - Original Dixieland One-Step, Tiger Rag.

JOHN ARPIN - Slippery Elm Rag, Wolverine Blues, Russian Rag, Rialto Ripples, Ain't Misbehavin', Charleston Rag, Handful of Keys

PRESIDENT IDAMAY MACINNES welcomed SOCIETY MEMBERS and their GUESTS, and along with JOHN ARPIN (receiving for EUBIE BLAKE) made the special CITATION AWARD to EUBIE. JOHN ARPIN read the CITATION to the assembly and played Eubie's MEMORIES OF YOU.

A SPECIAL SEGMENT - THE MUSIC OF COMPOSER JOSEPH F. LAMB

JOHN ARPIN	- Ragtime Nightingale
TEX WYNDHAM	- Cleopatra Rag
KERRY (PRICE) GOWER	- Sensation Rag
DAVID JASEN	- Bohemia
BRIAN DYKSTRA	- Special rendition of Max Morath's ONE FOR AMELIA

INTRODUCTION OF MRS. J. F. (AMELIA) LAMB and JOSEPH LAMB Jr.

SPECIAL PRESENTATION TO MRS. LAMB by JOHN FISHER

LOU HOOPER	- Undecided Rag (own comp.), Carolina Shout, Spring Fever, and vocal to Bert William's Somebody Else, Not Me.
RON BEVAN	- Tiger Rag (from Quadrille to Ragtime)
MIKE MONTGOMERY	- St. Louis Rag, Junk Man Rag
TEX WYNDHAM	- Chevy Chase, and vocals to a Ben Harney Medley (Mr. Johnson Turn Me Loose, Cakewalk In The Sky, This Sporting Life Is Certainly Killing Me)

SPECIAL PRESENTATION OF THE SOCIETY TO TEX WYNDHAM FOR HIS OUTSTANDING CONTRIBUTION TO RAGTIME - Made by Jack Cuff.

GORDON SHEARD	- Poor Johnny Green, Contrary Motion, Sneak-away
BOB MILNE	- Reflection Rag, Apple Tree Grove (own comp.), Ragtime Music Box (own comp.)
JAN DOUGLAS	- American Beauty Rag, Euphonic Sounds, Scott Joplin's New Rag
DAVID JASEN	- Maple Leaf Rag, Contentment Rag, Nobody's Rag (own comp.), Raymond's Rag (own comp.)
BRIAN DYKSTRA	- The World's Greatest Grin (own comp.) Topliner Rag, Salt Creek Township Rag (own comp.), Solace.
BILL ALBRIGHT	- Honky Tonk Train Blues, Mule Walk, You've Got To Be Modernistic, Chicago Flyer

The physical and operating arrangements for the Bash were never better. After four years at the same location a pattern of excellence has developed. The customary TIP OF OUR RAGTIME HAT goes to the many helping hands and particularly - we must single out the participating personnel of CARA INN headed up by Manager JOHN HYMERS - to our director-in-charge BILL McCROSTIE and his hard working committee - and finally a special mention of the very fine display of Ragtime Music and Records put together by JOHN NORRIS of CODA MAGAZINE. Ragtimers never had it so good in terms of a one stop shopping centre. With many of the performers on records, available from John's racks, it became fertile ground for autograph collectors.

Another great Bash becomes a shining memory. For those who were present there will be the memories of the many hours spent together during the formal and after hours festivities. For the members who could not be with us, we hope our words and pictures will supply at least a glimpse of the Bash "1974".

RECORD REVIEW

by
TEX
WYNDHAM

Folkways FJ 2850 'The Original James P. Johnson'

Selections: Daintiness Rag; Blues For Jimmy; Jersey Sweet-take 1; Jersey Sweet-take 2; Keep Movin'; Jungle Drums; Snowy Morning Blues; Twilight Rag; Liza; Aunt Hagar's Blues; Sweet Lorraine-take 1; Memphis Blues; The Dream; St. Louis Blues; Euphonic Sounds; Sweet Lorraine-take 2.

Chiaroscuro 109 'From Ragtime On' by Dick Wellstood

Selections: Scott Joplin's New Rag; Chicago High Life; Three Little Oddities; Kitten On The Keys; Sunday Morning Blues; Pork and Beans; Put On A Happy Face; Fucallia; Yesterday; Keeping Out Of Mischief Now; Handful Of Keys.

James P. Johnson demonstrates the full range of his prodigious skills on this LP of selections which Folkways says have never previously been released. You'll hear the familiar Johnson rags (Daintiness, Snowy Morning), and some not-so-familiar Johnson rags (Keep Movin'). You'll hear impressionistic sketches (Jungle Drums), boogie (St. Louis Blues), ballads (Lorraine #2), Spanish tinge (Dream), and all the other multi-faceted aspects of the flashy Harlem stride piano school, played by one of the creators of that style.

Folkways' claim about prior unavailability is not supported by any discographical data other than that the sides were recorded for Moses Asch in 1943-45--which makes me wonder how much duplication there might be with Xtra 1024, also a Folkways-produced LP that came out in England a few years back with many of the same titles and also sporting a claim of unissued mid-forties recording dates. One could also question Folkways' scholarship in that no mention is made on the liner notes, which describe all of the performances as solos, of the terrible drummer and trumpet player who are present on the rather sloppy recording of Joplin's 'Euphonic Sounds'.

The music is really the thing, though, and except for some fuzzed notes on a few tracks, it's mostly up to Johnson's unparalleled standard of excellence. His stunningly inventive interpretation of Gershwin's 'Liza', a somewhat more complex and difficult-to-improvise-on number than the typical twenties pop tune, is taken at blinding speed and produces a blisteringly hot track that shows why Johnson is so highly regarded by fans of ragtime and jazz piano.

A fully capable successor to the tradition of stride pianists is the incredibly accomplished and woefully underrecorded Dick Wellstood. This LP of Wellstood solos on Chiaroscuro shows a keyboard artist capable of handling the most complex material with ease at any tempo. Over half of the eleven selections are of direct interest to ragtimers

(including 'Oddities', a non-ragtime number composed by Zez Confrey); though several of the other tracks contain some pretty modern playing that might sound a little strange to ragtime fans, they usually also contain extended passages of searing, flawlessly articulated stride piano. A special bonus to fans of the extremely difficult, and therefore seldom recorded, novelty ragtime style is Wellstood's dazzling performance of Confrey's classic 'Kitten On The Keys'. Real talent on display on this fine LP.

Speaking of Gershwin's 'Liza' and of the difficulty of finding novelty ragtime on record, I think it worthwhile to close today's column by mentioning that George Gershwin plays six solos on Monmouth-Evergreen MES/7037, a recording devoted otherwise to original cast recordings of the 1928 London production of Gershwin's 'Funny Face', featuring Fred and Adele Astaire. Although Gershwin plays his own tunes from the show, he does so in a rich, striding, very accomplished novelty rag style, demonstrating masterful technique and fertile ideas. He also accompanies the Astaires and the other cast members on most of the remaining tracks on this LP, and the overall result is, I think, worthy of attention from ragtimers. Gershwin also provides the accompaniment on a few tunes of a companion LP, MES/7036, also featuring the Astaires, but he has no solo tracks.

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VISIT TO MECCA

By Jack Cuff

For classical Ragtime and all the associated music, St. Louis has to be that place called Mecca.

Immediately following the grand Ragtime Bash Weekend at Toronto, my wife Jean and I took off for a visit with ragtime friends at St. Louis as part of our annual vacation.

Our stay began with a visit to the home of Society member J. B. and Mrs. Kirchner at Kirkwood, where we were entertained at dinner along with Glenn and Betty "Washboard" Meyer. It was then that the ragtime fun began. We spent the Friday and Saturday evenings of October 25th and 26th on the Goldenrod Showboat, which is moored on the Mississippi at the St. Louis Levee in front of the towering St. Louis Memorial Arch. Here we had a warm get-together with Trebor Tichenor, Al and Rose Stricker and with other members of the St. Louis Ragtimers. We heard a lot of Ragtime. It was pleasant to meet up again with Lou and Kay Woltmann and the former wife of the late Russ Cassidy, who is now Mrs. Carol Hake, and to talk over the days of the RAGTIME REVIEW and the many happy recollections.

On the Saturday afternoon we came in for a big extra bonus with Max Morath completing a week at the American Theatre in St. Louis. We attended the matinee of his new show "The Ragtime Years". Indeed the Mecca of classical Ragtime must be St. Louis considering the significant number of occasions during the course of his show when

Max would find himself adding "and that happened right here in St. Louis". This was particularly appropriate in the "St. Louis World Fair" segment. We had a backstage reunion with Max, but missed seeing Norma Morath who had spent the week with her husband. Norma had just left for New York while Max was heading out to Indianapolis and Ottawa, Canada, with his show. From Ottawa he was then moving on to Sedalia, Missouri, on the way to a long stay at Minneapolis, Minn. (see Something Doing). Don't miss Max Morath and "The Ragtime Years" if it comes anywhere near your part of the country.

On the Sunday we had a jam session at the home of Glenn and Betty Meyer. It was a great party and more fun - a fine way to end another memorable ragtime weekend. Our grateful thanks to the friends who made it all possible.

It was apparent that St. Louis has a continuing love affair with ragtime. On the Sunday night we listened to the radio show done weekly by Trebor called "RAGOPHILE with Trebor Tichenor". This weekly program is now in its third year. On the previous Monday night, October 21st, a concert of the **Music of Scott Joplin**, sponsored by The New Music Circle, was performed by The Riverfront Ragtime Orchestra at the Riverside Design Center with Trebor at the piano. The other instrumentation consisted of piccolo, clarinet, trumpet, tuba, violin, viola, cello, and percussion.

Glenn Meyer, and the St. Louis Saints, had a busy summer doing "Jazz on the River" cruises aboard the Admiral apart from Glenn's work with other ragtime ensembles.

To the St. Louis ragtime fraternity we say keep up the good work!

As a footnote , the following newspaper reports give added emphasis and flavour to the St. Louis scene:

St. Louis Post -Dispatch, Tuesday, October 22, 1974

New Music Circle Hears Joplin Rags

By Larry Katzenstein

Last night's New Music Circle concert wasn't a concert, really. It was a party, a festive gathering, a celebration of Scott Joplin and those dozens of piano rags he turned out around the turn of the century.

All the elements of a party were there - 1900s attire, free beer and slides of old St. Louis. A big part of the whole perfect atmosphere was the site, Henry Shaw's marvelous old converted Second Street warehouse, now the Riverfront Design Center.

And, of course, there was the music, both in the piano rag originals and in the Gunther Schuller instrumental arrangements. Trebor Tichenor, an old hand at the rags, did the piano versions. Assorted St. Louis Symphony musicians and others did the arrangements.

The rags are great fun and subtly sophisticated, elegant perfect slices of an authentic, indigenous American music. It was a great evening.

A large and enthusiastic audience got to participate, too. Before intermission, master of ceremonies John Maier gave instructions in the art of cakewalk strutting, and to Schuller's version of "Swipesy Cakewalk", he led one row after another to the intermission festivities.

Morath In One-Man Show At the American Theater

By Dick Richmond

Max Morath, who was dealing in nostalgia long before it became fashionable, opened a six-day run at the American Theater last night. His show was filled with low-key songs, ragtime piano, a little soft shoe dancing, some homespun philosophy and gentle humor. In other words - Morath.

Other one-man shows that are memorable are Hal Holbrook's "Mark Twain Tonight"and James Whitmore's portrayal of Will Rogers. Morath's "The Ragtime Years" is not in the same category, but he is in the same class. Holbrook and Whitmore were playing other men; Morath plays himself.

"Nostalgia", he said. "I'm supposed to be in that business. The first time I heard the word, I thought it was something you rubbed on your chest."

"When we rummage through the ragtime era, it's not to smother you with nostalgia, but to sprinkle you with things past."

"The past is a wonderful place to visit, but who would want to live there?"

And sprinkle bits and pieces is what he did with the aid of a grand piano, a turn-of-the-century set, rear-screen projections of stereopticon pictures and an old gramophone.

The gramophone shared the spotlight with him on one occasion in a clever bit of timing that had him singing two-part harmony with the machine and then playing the straight man for it.

But timing is what "The Ragtime Years" is all about - syncopated timing, playing the beat with one hand and off beat with the other. So just when the listener was into the beat, Morath would do or say something to change it.

For instance, in one of his turns away from the piano he portrayed an Irish philosopher called Mr. Dooley, who said, "Trust everybody, but cut the cards."

However, Morath has crimped the cards; he cuts on a chuckle every time.

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JOSEPH F. LAMB -

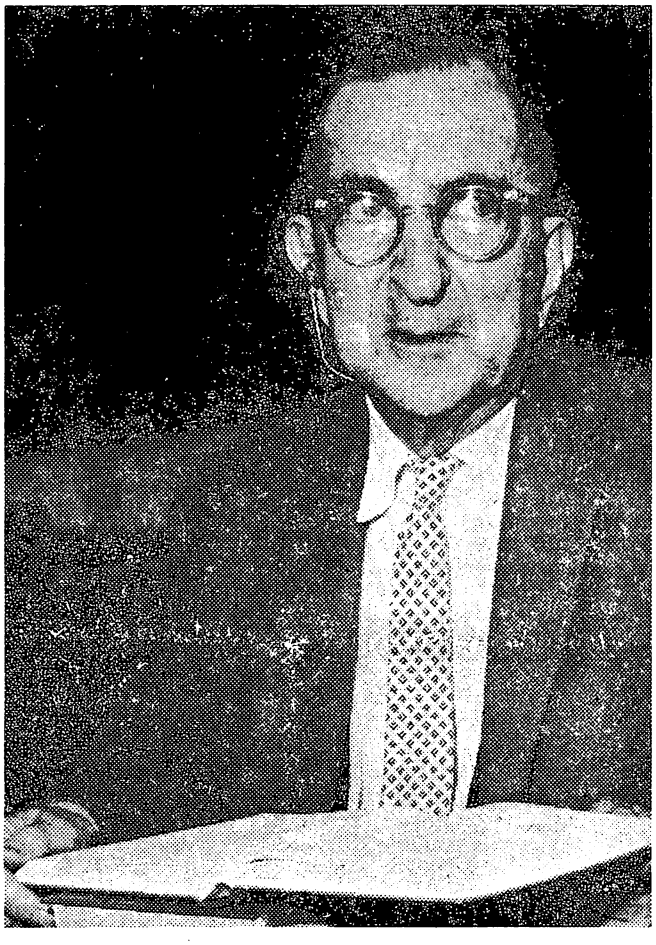
RAGTIME GREAT STARTED COMPOSING AT KITCHENER, ONTARIO

(Society Member Steve Hull of Kitchener (Berlin prior to World War I) came to the Annual Bash and played ragtime, at age 19, like a veteran. Knowing that Joe Lamb attended college at Kitchener, Steve had the added pleasure of meeting Joe's widow Amelia and his son Joseph Lamb, Jr. The event attracted the attention of the Kitchener-Waterloo Record newspaper staff writer Eugene McCarthy. The following article in part, and copy of the Record's photo of Joseph Lamb taken in 1959, appeared in the paper's publication of Monday, October 21, 1974.)

By EUGENE McCARTHY

TORONTO - If the late Joseph Francis Lamb had lived up to his mother's expectations when she sent him to Kitchener in the early 1900s, some of the world's best-known music might have been written by a priest.

But while two years at St. Jerome's College in what was then the town of Berlin didn't convince the 14-year-old Montclair, N. J., boy that the religious life was for him, it did mark the start of his involvement in what today has come back as the hottest thing in music - ragtime.



COMPOSER—Joseph F. Lamb, the late ragtime composer, is shown on a 1959 visit to St. Jerome's in Kitchener.

Everyone who remembers the popular movie The Sting; also knows that the background music was an adaptation of The Entertainer; written in 1908 by the black composer Scott Joplin.

But if acquaintance with ragtime started with the movie, one isn't likely familiar with Mr. Lamb who is ranked with Joplin and James Scott as one of the "Big Three" classic ragtime composers.

Among his best-known rags are his first; Sensation, and American Beauty, Cleopatra, Nightingale, Top Liner and Bohemia, to name only a few.

Mr. Lamb died of a heart attack at his Brooklyn, N. Y., home Sept. 3, 1960, 59 years after he was sent to St. Jerome's by his Irish-born mother.

During the weekend at Toronto's Cara Inn, the memories of Lamb, Joplin and the other late greats of the ragtime era were recalled by more than 400 persons at the 10th annual Ragtime Society's "bash".

Special guests at the event were Mrs. Amelia Lamb, the composer's 73-year-old widow and her step-son Joseph. Mr. Lamb was the only son of the composer's marriage to his first wife, Henrietta, who died during the influenza epidemic of 1919.

Amelia Lamb recalled how Mr. Lamb always talked about his days at St. Jerome's and how much he enjoyed visiting his alma mater on a side trip to Kitchener while on a visit to Toronto in 1959.

That visit was arranged by Bob Darch, a noted ragtime pianist who was playing an engagement at Club 76, a nightspot on Toronto's St. Clair Avenue which became the Ontario centre for ragtime buffs.

"Joe used to laugh when he remembered those days at the college," Mrs. Lamb said. "He was so homesick that he wrote his mother and told her that if she didn't send him the fare home, he'd walk to New Jersey. I'm surprised he didn't . . . he was so strong-willed."

Mr. Lamb carried one souvenir of his days in Canada with him the rest of his life - a broken nose.

"Apparently in those days, the boys used to have to go without butter once a week but it was the custom that everyone took turns buying some on those days. One day, Joe was running back to the school with the butter when he ran right into a brick wall and broke his nose," she laughed.

Mrs. Lamb recalled that her husband used to tell her how much he hated sauerkraut - a favorite of the predominantly German priests and students at St. Jerome's.

While at St. Jerome's, young Joseph began writing music, mainly waltzes and songs. He sold some waltzes named for his sister Celestine, to Harry H. Sparks music company in Toronto for $5 and was encouraged to write more.

Several years before his death Mr. Lamb met Rudi Blesh and Harriet Janis, who became the best-known chroniclers of the ragtime era with their book, They All Played Ragtime.

Blesh and Janis feel that Mr. Lamb "became one of the few white men to write rags that are thoroughly Negroid and worthy to stand with the best."

Lamb was actually considered by most ragtime devotees to have been a Negro or a pseudonym of Joplin.

But Blesh and Janis persisted in an exhaustive search - "literally no one in the music world had ever met him" - until they found his daughter's home in Brooklyn one day in the early 1950's.

Although ragtime went out of style with Tin Pany Alley and jazz in the early 1920s (Joplin died in 1917), Mr. Lamb continued to write rags while he raised his family.

Mrs. Lamb recalled how he would rock each of his four children to sleep in an old, ivory wicker bassinet while playing ragtime tunes on the family piano in their Brooklyn house.

"I don't know whether the kids liked the music or not, but they always fell asleep," she said laughing.

"He'd keep telling me later on when he got hard of hearing 'Come on, Amelia, play this one and see how it sounds; whenever he'd compose a new rag, but I couldn't make those 10-finger reaches (on the keyboard) that the piece called for. I'm lucky to do six!"

Mrs. Lamb recalled often chiding her husband for writing such difficult compositions. "That's the way I've written them . . . that's the way they should be played," she remembers him as saying.

While he wrote music in later years primarily for his own enjoyment, he wrote many scores for minstrel shows at his parish church, St. Edmund's in Brooklyn, and for several Jewish synagogues in the New York area.

And, because he wasn't writing for profit, he made little if anything on his music.

"He only joined ASCAP (The American Society of Composers and Publishers) a year or so before his death and his membership pin came to the house a couple of days after the funeral," Mrs. Lamb said.

She now gets royalties from her husband's copyrighted works.

With the publication of the Blesh and Janis book and the recent popularity of ragtime, Mrs. Lamb now finds herself busy telling other people, particularly music students doing theses, about Mr. Lamb and his music.

Of the five Lamb children, only daughter, Patricia, plays the piano. "She plays classic and will play ragtime, but only when she's alone. She's really self-conscious," said Mrs. Lamb.

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RAGTIME IN ITALY

This summer while vacationing in Italy, I lived at the Cavalieri Hilton Hotel in Rome. One day as I entered their beautiful lounge strains of Ragtime drew me to the piano. Mr. Gianni Luda, hotel pianist, was playing THE ENTERTAINER. When I asked him to play some more ragtime from the STING, he told me that the printed music was not yet available in Italy. He said that he had transcribed the music for THE ENTERTAINER from a tape recording lent him by an American tourist.
When I offered to send him the music he graciously invited me to try his Petro grand. Searching for something with European roots, I decided to play Cobb's RUSSIAN RAG which interpolates Rachmaninoff's PRELUDE. The surprising applause of the lounge occupants made me believe that Ragtime truly has a universal appeal. It was an experience to be remembered.

(Leonard J. Fliedner - Flushing, N. Y., U. S. A.)

SOMETHING DOING...

JOHN ARPIN - Solo piano in the Brandy Tree, The Prince Hotel, Cor. York Mills & Don Mills Roads, 5:30 to 8:00 p. m. Then leads band in Le Continental Dining Room, Monday to Saturday.

HERB BOUWMAN - With Ragtime and Traditional Jazz at Gastown BANJO PALACE, Vancouver, British Columbia

DON EWELL - at the Life Lounge, 3233 N. Ocean Blvd., Fort Lauderdale, Florida, with Andy Bartha and the Deep South Dixieland Jazz Band.

"GASLIGHT" GALE FOEHNER - at Rochester, N.Y. - Regularly performing ragtime and sing-a-longs with slides at concerts and private party engagements.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesday, Friday and Sundays.

JOHN MADDOX - at Cherry Creek Inn, Denver, Colorado, Nov. 25 to Jan. 4, 1975.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, Detroit, Michigan, Friday nights.

MAX MORATH - on the road with his new show "The Ragtime Years". Nov. 5 - Dec. 8 - Minnesota Music Hall, Minneapolis, Minnesota. Jan. 18, 1975 - Eastman Theatre, Rochester, N.Y.

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury.).

TOM NOEL - on the road with his living portrayal show "Mark Twain at Home". Tom is adding a new impersonation to his performances: "Mr. Jelly Lord" based on the career of Jelly Roll Morton. Jan. 24/75 - Arkadelphia, Arkansas. Jan. 25 & 26 - Wichita, Kansas.

CHARLIE RASCH - with Sister Kate, at Littel Caesars, 15060 Eureka Road, Southgate, Michigan, Friday and Saturday nights.

TOM SCHMUTZLER - and the Hardware City Temperance and ragtime Society, at Shakey's Pizza Parlor, Vernon, Conn. - Fridays and Saturdays.

BOB SEELEY - at Charlie's Crab Restaurant & Lounge, 3230 Pine Lake Road, Orchard Lake, Michigan, Monday thru Saturday.

DAN SUMMERS - and the New Charleston Chasers (with the ODJB sound), at Speak Steak House, Whirlpool St. at Cleveland Avenue, Niagara Falls, N. Y., Saturday nights and some Friday nights.

TREBOR TICHENOR - on The Goldenrod Showboat, at St. Louis, Missouri. Does weekly radio show on Sunday 8:00 p. m. - KWMU - FM 90. 7 called "RAGOPHILE with Trebor Tichenor".

TERRY WALDO - at Engine House #5, Columbus, Ohio, Wednesday and Thursday nights, 8:30 p. m. Watch for "THIS IS RAGTIME" on radio in your area. It's a weekly show done by Terry Waldo for National Public Radio.

TEX WYNDHAM - and The Red Lion Jazz Band, appearing regularly, at The Surrey Restaurant, 1101 Philadelphia Pike, Wilmington, Delaware.

BILL ZINN - and Zinn's Ragtime String Quartet doing Concerts and College dates in the New York area.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

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OLD CLICHES - METRIC STYLE

- Peter Piper picked 8. 81 litres of pickled peppers.
- It hit him like 907 kilograms of bricks.
- He was beaten within 2. 54 centimetres of his life.
- Give him 2. 54 centimetres and he'll take 1. 609 kilometres.
- A miss is as good as 1. 609 kilometres.
- All wool and 91. 4 centimetres wide.
- Take it with a decigram of salt.
- It's a fourth down and centimetres to go.
- . 45 kilogram for . 45 kilogram he's one of the best.
- Hell's half . 4 hectare.
- When it comes to music, RAGTIME HAS IT by 1. 609 country kilometres.

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SCOTT JOPLIN

Collected Piano Works

RAGS
Waltzes
Marches